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*αὐτό* is used to express that A and B are materially (potentially or abstractly considered) identical, but formally (actually or concretely considered) different." Either this is a complete misapprehension or Professor Joachim expects the reader to adopt without warning the Hegelian misuse of "abstract" and "concrete," which is not mentioned in the Century Dictionary or in the ordinary histories of philosophy. In fact the Aristotelian formula applies to things identical in the concrete, but distinguishable in thought. It differs very little from the distinction correctly interpreted by Professor Joachim between things numerically one and *τῶ λόγῳ* (320 b 14). The *einai* is the definition of this abstract difference. Professor Joachim's interpretation would imply that Aristotle had consciously and unequivocally gone over to Platonism. For the rest the meaning of *τὸ δ' εἶναι οὐ τὸ αὐτό* is explained in the English translation of Zeller's *Aristotle*, I, 217 ff., and Professor R. D. Hicks, on *De Anima*, 424 a 25, uses "concrete" correctly in this connection, as he does "abstract" in his translation of *De Anima*, 426 a 16. Some other doubtful points and supplementary matters are discussed in a preceding article.

PAUL SHOREY

*New Chapters in Greek Literature.* Edited by J. U. POWELL and E. A. BARBER. Oxford: Clarendon Press, 1921.

The purpose of this volume is to give some account of "recent discoveries in Greek poetry and prose of the fourth and following centuries B.C." It is divided into seven sections, the "Moralists," "Lyric Poetry," "Comedy," "Elegiac and Epic Writers," the "Mime," "History and Biography," and "Oratory"; and the different topics are dealt with by a group of eleven scholars. The Preface informs us that a revised text of most of the discoveries mentioned in the first and second sections of the Table of Contents is ready for the press.

Quite apart from the discussions of the newly discovered fragments, which are ably and carefully written, the book is useful for the bibliographical material which it contains (see especially pp. 29 and 40). E. M. Walker, who contributes the section on the "Oxyrhynchus Historian," decides definitely in favor of the authorship of Ephorus, and there can be little doubt that his contention is right. Professor R. J. Bonner's article on the "Four Senates of the Boeotians" (*Class. Phil.*, October, 1915), which has not yet been answered, should have been included in the bibliography. The new Headlam-Knox edition of Herondas is a timely answer to the hitherto merited reproach that English scholarship has paid scant attention to the work of this author. The scholars who contribute the different chapters have made good use of the results of German research, fully acknowledging

their debt to previous investigations; and the volume is a convenient summary of what recent scholarship has achieved in this new field.

At the same time one cannot help regretting that the scope of the book was not extended to include other papyrus discoveries such as Bacchylides and the numerous fragments of Pindar, Sappho, Alcaeus, and others, which are now available in the Loeb Classical Library and elsewhere. It seems strange that the scholar who writes on the Paean should tell us that "one religious Paean of an earlier age has been preserved for us in the great papyrus of Bacchylides," and yet make no mention of the Pindar fragments.

There are a few misprints and errors which should be corrected in a subsequent edition. On page 19, for instance, the fifth line of the Greek fragment should end: *καὶ τοῦτοις κέντρα τέειδ' ἔνο*; and on page 95, footnote 6, the second line of the quotation should end: *φορὰ γὰρ γέγονε τοῦτον νῦν καλή*.

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*Etruscan Tomb Paintings; Their Subjects and Significance.* By FREDERIK POULSEN. Translated by INGEBORG ANDERSEN. Pp. x+63. Forty-seven illustrations on 23 plates. Oxford: Clarendon Press; New York: Oxford University Press, American Branch, 1922.

Nearly all the published reproductions of Etruscan tomb paintings are so inaccurate that they can be used for scientific purposes only with the greatest caution. The late Carl Jacobsen felt the need of good copies of these paintings, not only for purposes of reproduction, but also because the originals are exposed to deterioration and destruction. He therefore, beginning not long after 1890, caused colored facsimiles of a considerable number of them to be made and deposited in the Helbig Museum of the Ny Carlsberg Glyptotek at Copenhagen. These facsimiles (and in one or two instances the drawings of Stackelberg and Thürmer) furnish the illustrations and form the basis for the text of the book before us. Even now the artistic qualities of Etruscan paintings cannot be discussed satisfactorily, but it is possible to "give an account of the content of the pictures and of the main lines of their development." This is attempted by Mr. Poulsen, and his success, especially in view of the small size of the book, is quite remarkable. The half-tone illustrations are fairly clear, though some of them are too small, but a better, even if more expensive, method of reproduction would have added to the usefulness of the plates. The Danish edition of the book appeared in 1919, and even then the publication of Weege's *Etruskische Malerei*, the first volume of which appeared in 1921, was announced, a fact which may have influenced